



Faculty of Music Presents

**PERCUSSION  
ENSEMBLE  
CONCERT**

UNIVERSITY OF TORONTO  
**Faculty of Music**

*Tuesday, February 29, 2000 at 8 p.m.  
Walter Hall*

**FACULTY OF MUSIC**

**Presents**

# **PERCUSSION ENSEMBLE CONCERT**

**Robin Engelman, Director**

## **Programme**

**Take That**

**William Albright (1972)**

Dylan W. Benson, Ed Reifel, Tim Francom & Ian Gibson, drums

**Isabeau**

**French Traditional** (transcribed by D. W. Benson)

Michael Gambacurta & Ainsley McNeany, vibraphones

Charlene Jack, marimba; Christa Mercey, bells

**Concerto for Marimba and String Orchestra**

**Ney Rosauro (1986)**

Saudação

Lamento

Dança

Despedida

Colin Webster, solo marimba

Ursula Zielinski & Katarina Kin, violins

Peter Ing, viola; Nathan Brock, cello; Lee McPhee, double bass

## **INTERMISSION**

**A Game of Bowls (world premiere)**

**John Beckwith (1999)**

Colin Webster, pot lids

Brian Lahaie, mixing bowls

Dean Pomeroy, wind glasses

**Kala**

**Akira Nishimura (1989)**

Mika Yoshida, solo marimba

Dean Pomeroy, steel drums & crotales

Charlene Jack, steel drums

Ian Gibson, chimes & cymbals

Ainslee McNeany & Michael Gambacurta, xylophones & vibraphones

Ed Reifel, glockenspiel, bongoes & congas

Julia Cleveland, glockenspiel & marimba

# Programme Notes

## *Take That*

Completed in 1972, *Take That* is dedicated to Russell Peck, who composed *Lift Off* in 1966. Albright borrowed heavily from this piece, and even added a fourth player to create a quadraphonic effect. *Take That* features four players on sixteen different low-pitched drums, and shifts between strict time signatures & aleatoric sections, and dynamics from *pppp* to *ffff*.

## *Isabeau*

*Isabeau* is a traditional French song in which a young woman mourns the loss of her lover. The theme is presented first in the second vibraphone part, followed by an iteration on the glockenspiel, and finally on the marimba.

## *Concerto for Marimba and String Orchestra*

Ney Rosauro is a young composer, who specializes in music for marimba and other percussion. His *Concerto for Marimba* bears some similarities to that of Milhaud's concerto; he uses Brazilian and jazz elements along with irregular rhythmic patterns and other modern techniques—but with a decidedly different outcome. The traditional fast-slow-fast pattern is augmented by an inserted third movement, entitled "Dance;" this prepares the final "Farewell" and balances the long central "Lament," which displays the wide variety of textures and sounds available to the skilled percussion soloist.

## *A Game of Bowls*

Beckwith wrote *A Game of Bowls* in October 1999 for a longtime friend, the composer Udo Kasemets, as a tribute on his eightieth birthday. Three performers are assigned an array of wine glasses, saucepan lids, metal mixing bowls, and wooden spoons. The "game," mostly quiet and casual, incorporates clanging, spinning, and tinkling sounds from anyone's kitchen, laid out in a chart consisting of eighty squares.

## *Kala*

"Kala" is a translation of the Sanskrit word for "time." This is Nishmura's second piece of three in the style of a concerto for solo marimba and percussion ensemble. The rhythmic texture of the percussion ensemble consists of various periodic accentuations like Tala, and different periodic rhythms used at the same time. Therefore, the point of stress shifts gradually, revealing "pointallistic" associations. The marimba plays stable notated tones but also improvises freely. *Kala* was commissioned by, and dedicated to Keiko Abe and the Kroumata Percussion Ensemble.

## Biographies

**JOHN BECKWITH**, born in Victoria, British Columbia, studied piano with Alberto Guerrero in Toronto on a scholarship. He further studied composition in Paris with Nadia Boulanger and holds Mus.B. and Mus.M. degrees from the University of Toronto, where his teachers included John Weinzweig. He has taught at the Faculty of Music and served as dean from 1970 to 1977. He was the first director of the Institute for Canadian Music, and first holder of the Jean A. Chalmers professorship in Canadian music. He holds honorary doctorates from four Canadian universities, was recipient of the Canadian Music Council's annual medal and "Composer of the Year" citation, as well as the Toronto Arts award and the Diplome d'honneur of the Canadian Conference of the Arts. He is a member of the Order of Canada.

**MIKA YOSHIDA** graduated from Kumamoto Music College, and went on to become an instructor at this college. Winner of the Kumamoto Cultural award in 1999, Ms. Yoshida has given solo recitals in Atlanta, Budapest, Kyoto, and Kumamoto, and has performed with such notable groups as NEXUS and the Szombatheley Symphony Orchestra. In Nara, Japan, Ms. Yoshida performed with Stomu Yamashita at the 1250th anniversary of the memorial service for the Great Image of Buddha of the Todaji Temple. Ms. Yoshida can be heard on her first CD recording, "Mitsue," which was released in 1998.